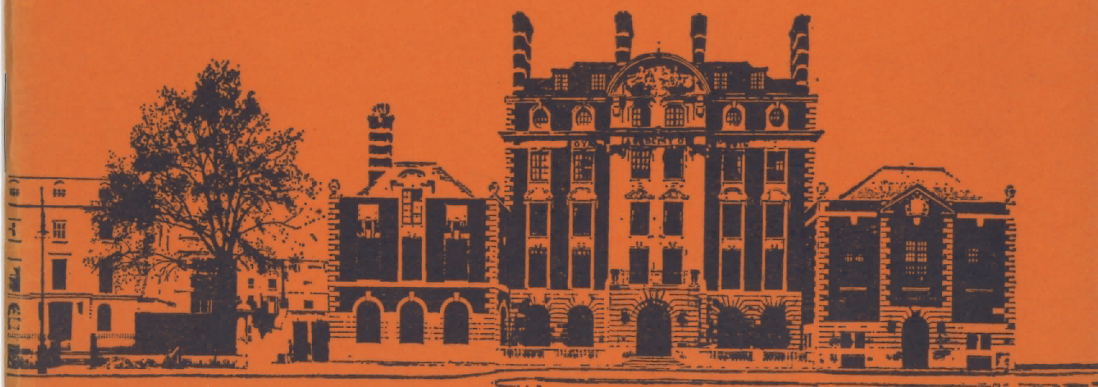


The Royal Academy of Music Magazine

No 198 Midsummer 1970



The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

Editor Robin Golding

No 198 Midsummer 1970

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I have, once more, to apologise for the late appearance of this issue, which has been partly caused by the preparation of the RAM Club Address List issued concurrently with it (the last List appeared five years ago). The Magazine's lateness does, however, enable me to mention the death on 29 July, of Sir John Barbirolli, until then without doubt the Academy's most distinguished living son. He was a student from September 1912 until December 1916, during which time he held the Ada Lewis and the Broughton Packer Bath Scholarships and was a pupil of Herbert Walenn. He conducted several notable student operatic performances in the

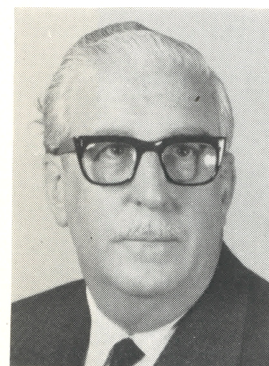


The Dream of Gerontius in St Paul's Cathedral, 1 December 1965

Photo The Guardian

1930s, and was Conductor-in-Chief of the First Orchestra from September 1961; and during the last nine years he had given many memorable concerts with them—to say nothing of taking numerous exacting but inimitable rehearsals and auditions (I remember vividly a morning in 1962 which he devoted to auditioning string players, and after listening to one attempt at the Max Bruch Concerto had everyone playing nothing but scales, as slowly as possible!)—though of course he was never able to come here as regularly as we would have liked him to. He had a great affection for the Academy, loved working with its students and was a tremendous inspiration to them. At least the tributes paid to him in the last issue of the Magazine (as Profile No 4) by way of congratulation on his seventieth birthday, on 2 December last year, were not posthumous ones, and we can be glad that they gave him some idea of how much he was loved and respected by everyone here.

Another blow was the retirement of Stanley Creber, the Secretary-General. He had not been well for some time, and early in the Michaelmas Term last year ill health compelled him to take sick-leave and, finally, to relinquish his position at the Academy. Mr Creber was one of the RAM's veteran servants: he joined the staff in 1928, and in 1934 became the Principal's Private Secretary,



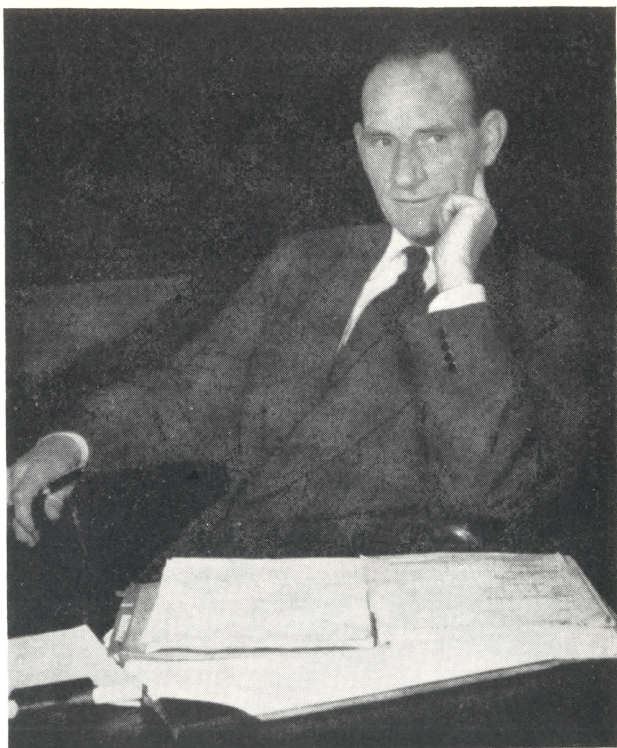
Stanley Creber
Sir Thomas
Armstrong

serving in this capacity under Sir John McEwen and Sir Stanley Marchant. After five years of war service in the RAF he returned to the Academy as Personal Assistant to the Secretary (Mr Gurney Parrott) in September 1946. In 1955, the year in which Sir (then Dr) Thomas Armstrong was appointed Principal, he became Secretary, and no two people are better qualified to speak of his loyal service to the Academy during the last fifteen years than Sir Thomas and Mr Graham Wallace (the then Honorary Treasurer, now Honorary Vice-President). Happily, his health is now improving, and we wish him and Mrs Creber all good things in the future.

Mr Creber's place is taken by Mr George Hambling, who assumes the title of Administrator. Mr Hambling was born in 1920 and is married, with two daughters. He began his professional life as a clerk in the Ericsson Telephone Company, and subsequently, after attending evening classes at the City of London College, passed various examinations of the Chartered Institute of Secretaries, the Corporation of Certified Secretaries, the London Chamber of Commerce, and the Royal Society of Arts. He joined the navy in 1941, as a rating, and left six years later—after spending almost the whole of his war service at sea—as a Lieutenant-Commander, with a DSC and Mention in Despatches. In 1947 he joined the overseas staff of ICI, serving in Madras, Bombay and Calcutta, and in Ceylon, the last appointment he held being that of Staff Manager of the ICI Group in India, with about 6,500 employees under him. He retired in May 1968, bought a home in Sussex, and worked for just over a year as a Company Secretary before coming to the RAM. He tells me that up to the time he left India he was an active Rugger referee and coach, stage-managed many plays and revues, and was a very active committee member of various dramatic, social and sports clubs—and that he thoroughly enjoyed all of it. We certainly hope that he will derive just as much pleasure and satisfaction from working at the Academy.

Having worked beside Stanley Creber during almost the whole period of his Secretaryship, I am better able than most people to understand the extent of his devotion to the Academy and the importance of his work there. His was a long span of service, for he began as a youth, and was continuously concerned in the administration, except for the years of his RAF service, until his retirement in 1969—a period of more than forty years. He was familiar with every corner of the Academy's estate and every reach of its activity; he was aware of all its problems, both musical and personal; he valued its traditions; and of the distinguished persons who served as professors or officers he knew much more than they themselves realised, or he divulged. Apart from his family, the Academy was the main interest of his life; and only those who understood the extent of his involvement can have any idea of the intensity of his feelings when a temporary indisposition determined him to break the long connection.

The main achievements of his period as Secretary were the repair and renovation of buildings, and the exercise of a creative economy which made provision, at a time of inflation and increasing financial stringency, for the influence of the Academy to be extended in many directions. The importance of this effort has still to be fully appreciated; for if Government subvention for the music schools is still inadequate, it was even less generous at the time when Stanley Creber was appointed and during his



W Graham Wallace

period of office. Insolvency was an ever-present possibility. Each expenditure had to be considered. If we wanted new instruments, or extra rehearsals for the orchestra, or better lighting for the opera, we knew that other plans had to be abandoned. We were aware that professors and administrative staff were underpaid, and that additions to the curriculum were overdue; but we also knew that for every claim that was met, another, equally justified, must be rejected. And Stanley Creber belonged to a school of administrators who believed that it was right to live within one's income, and not plunge eagerly into the red in the hope that increased grants, still unforthcoming, would ultimately set the balance right.

It was, therefore, not luck, but careful husbandry that enabled Graham Wallace and Stanley Creber, during years of swiftly-rising costs, to refurbish many rooms, to buy new instruments, to keep the fabric in good order, to improve the position of professors and other staff, to widen the musical activity of the Academy, and finally to provide and equip a splendid new Library. And in addition to all this, Stanley Creber presided effectively over the day-to-day administration of the institution, arranged its public activities, and gave valuable help with the complicated negotiations that were necessary in the remodelling of the pension schemes and the constitution by which the Academy is governed.

In all these fields he worked with unflagging energy, never sparing himself, even when friends, who had observed the signs of strain, would urge him to lessen the pressure, and accept the refreshment of his home life and the beautiful garden that Mrs Creber had helped him to create. These were his main interests

outside the Academy, after the days of his football playing were over; and we may hope that they are already helping to restore him to his former strength and health, and prepare him for the fresh tasks that he must surely be called on to undertake. Whatever these may be, they can hardly exert a wider influence than the work that Stanley Creber did in and for the Royal Academy of Music. It is for this that he will be remembered by those who read these lines, and by a Principal who owes so much to the devotion and skill and loyalty of an ever-friendly colleague.

My tribute to Stanley Creber is in four short words: 'He never failed me'. When one can write them of a dear friend and valued colleague it is because one writes of a man of rare fidelity and devotion to the work in hand. For thirteen years of the period in which I had the honour to serve the Academy as Honorary Treasurer he was my right-hand man, and without him I could never have sustained the burden of office.

No demand for information, cost estimates, interim accounts, or budgets of estimated future expenditure, went unfulfilled. Much of the drafting and checking of figures obtained during the working day was carried out after office hours or in his own home. His accuracy was astonishing, and was only achieved by the meticulous and detailed examination of data which he imposed upon himself and his small but devoted staff. He gave his all to the Academy he loved.

'I cannot shake off the feeling, however, that there is some sort of mystery embedded in the actual notes of the OT [Original Theme], though I confess it baffles me.'

Ernest Newman, *The Sunday Times*, 7 May 1939



Ex 1

This unpromising phrase of eleven notes is, of course, *not* how Elgar begins the theme of his 'Enigma' Variations; it is in the wrong key (A minor instead of G minor); it has notes on the first beats of the bar, whereas each of Elgar's first six bars begins with a crotchet rest in the first violin part; finally, the faintly oppressive effect with which Elgar's first two bars go over the same notes has been turned into a caricature of the music, even the added first-beat notes still being chosen from the same small part of the scale, and including, as the last note of the phrase, the first note of Elgar's third bar phrase, where he did finally let the music break free.

However, it must be admitted that Ex 1 is remarkably *like* the 'Enigma' theme—as much like it, in fact, as it is unlike any other piece of music, and this applies equally to the first six notes only. I have been quite unable during the last four years to think of any other piece which these notes suggest, played in any rhythm.

The significance of all this (with which I hope the reader has been duly tantalised!) is that the six notes beginning Ex 1 are produced merely by taking the name of Elgar's only child, Carice, and turning it into notes by the same method as Ravel and others were later to use in their well-known pieces on the names of Haydn, Fauré, etc: namely, by making each new set of seven 'unmusical' letters of the alphabet (H to N, O to U) equal the notes

The solution of Elgar's 'Enigma'

Vernon Jones

A to G. Before Carice's birth, Elgar had already used this portmanteau name for his wife, Caroline Alice (dedicating *Salut d'Amour* to her), and no name could very well mean more to him, nor become musical notes by more normal (though suprisingly recent) means. All eleven notes make the palindrome, CARICE-CIRAC, and had Elgar written the music in A minor, exactly as in Ex 1, the odds against chance having produced this particular solution would presumably be seven to the power eleven (well over 90,000 million) to one. In Ex 2, still in A minor for the sake of clarity, it will be seen that my only two added notes do, after all, occur in the accompanying chords (here printed in full) of Elgar's 'Enigma' theme as we now know it. At the theme's return (on page 3 of the miniature score) the first bass note 'cheat' is the *only* note of the chord to be sounded, though the second 'cheat' is not played at all.



Ex 2

If Ex 1 really does approximate to his starting point, the process by which Elgar evolved the work's unforgettable opening surely affords as fascinating a glimpse of the skill of a great composer as does any Beethoven sketch?

Yet, for it to be proved beyond reasonable doubt that in CARICECIRAC we now have the solution of *the* Enigma, two conditions have still to be satisfied: accounts of Elgar's conversation, though it may not have been very accurately recorded, must at least be explicable, and his own writings must tally with the solution in every detail. Starting with the most awkward piece of evidence, there is Elgar's reply to 'Troyte', who had asked if the 'tune' was *God Save the King*: 'No, of course not; but it is so well known that it is extraordinary that no one has spotted it'. 'CARICE' would not be well known, but may not Elgar have said 'so well known to you' or 'to you all'? Indeed, 'Troyte' later wrote to Ernest Newman, of this very conversation, 'The words may not be exactly correct, but I remember where he was standing and I was sitting in the hall at Napleton'.

To quote Newman once more (*The Sunday Times*, 16 April 1939), 'So far as I can discover, Elgar did not speak of the supposed "Enigma" as a *tune* but only as a *theme*. Had he, I wonder, at the back of his mind one of the many other-than-musical meanings of that word—topic, concept, thesis, etc?'

'Dorabella', who confessed to spending days trying to make popular songs of the time fit the 'Enigma', was quite convinced that the theme was a tune, but, even supposing Elgar to have admitted as much in conversation (not to say repeated cross-examination!), 'tune' could still have meant six (or eleven) notes to him, while to her it would evidently convey anything from *Auld lang syne* to *When father papered the parlour*.

There is no reason to suppose that Elgar did not take this kind of thing in good part, nor that his later reticence on the subject

was due to anything more than mounting boredom over the years at the excessive interest continually shown in it—a far cry from having become *ashamed* of a very good puzzle, scrupulously provided with clues. Nevertheless, had he known what was in store, he might have had second thoughts about writing, as he did in his programme notes for the first performance in 1899: 'The enigma I will not explain—its "dark saying" must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme "goes", but is not played.'

This last baffling remark, obviously so very carefully worded, clearly implies that the new 'enigma', although 'larger' in some mysterious way, plays a subsidiary role to *the* enigma. I make no apology for my suggested solution being merely the 'CEA' of bar 3: it is 'further' on in the music, and is 'larger' than CARICE from its being the whole family—Carice, Edward and Alice; certainly nothing could very well be more 'closely related'—another hint given in the programme notes. Another typical 'bit of Elgar's humour' (to use Jaeger's phrase about the 'Enigma' solution) was naming the house to which the Elgar's moved in 1899 'Craig Lea' (anagram of C, E and A Elgar), and his occasional use of the third bar as a 'signature' also adds weight to my theory.

In bar 7 (here given untransposed as Ex 3) CEA again makes its appearance, perhaps helping to explain the strange phrase 'through and over'. I have reproduced the bracketed notes in thirds to show their possible original relationship to the CARICE notes, as well as to bar 3.



Ex 3

The one note which interrupts CEA in Ex 3 does not affect the case, if one can go by what Elgar himself wrote of *Nimrod*: 'It will be noticed that the opening bars are made to suggest the slow movement of the eighth Sonata ("Pathétique").' Here several notes, including the second and third, constitute 'interruptions' when compared with Beethoven's tune.

One of the strongest arguments in favour of CEA being the 'larger theme' is the fact of Elgar having told 'Dorabella': 'I thought that you of all people would guess it'—*Dorabella* is the only variation which has no connection with CARICE, but its opening (Ex 4) is clearly derived from the third bar of the theme, and 'Dorabella's' viola tune at Fig 39 (Ex 5) is equally clearly based on the first four notes of Ex 3.



Ex 4 and 5

According to 'Dorabella' herself, Elgar 'said that there was only a trace of the "Enigma" theme in the "Intermezzo"' [*Dorabella*] 'which no one would be likely to find unless he knew where to look for it'.

The solutions 'CARICE-plus-CEA', 'CARICE (ignoring CEA as not sufficiently important)' or 'CARICECIRAC and CEA' would account for the ambivalence over whether there are two enigmas or one. For instance, Jaeger wrote in *The Musical Times* of October 1900: 'Mr Elgar tells us that the heading "Enigma" is justified by the fact that it is possible to add another phrase, which is quite familiar' ['wholly of the family?'] 'above the original theme that he has written. What that theme is no one knows except the composer.'

The word 'phrase', here used by one of the three people who knew the solution(s) from the outset, should surely have disposed of the 'well-known tune' theory at an early stage: had the 'enigma' been only one *phrase* of a tune there would have been many possible solutions, and it would not have been 'extraordinary that no one has spotted it'. In this connection, a footnote written by 'Dorabella' in 1937 sounds inspired enough to be a direct quotation of Elgar himself: 'My own opinion is that when the solution has been found, there will be no room for any doubt that it is the right one'.

Carice was eight years old when the Variations were written, and speculation is inevitable as to whether she is just as much the subject of *her* music as the other 'Friends pictured within' are of theirs. It is certainly tempting to think that the theme, at some stage, may actually have represented the little girl whom 'Dorabella' recollected gravely waiting behind her chair for some of her father's 'japes' to finish, so that she could say Grace. 'Sometimes she had to wait quite a long time, which was most upsetting'. These thoughts are hardly over-fanciful, considering that sketches of Sinclair's bulldog, Dan, were later to become some of the most profound parts of *Gerontius*. However, Elgar's 1899 programme notes say: 'So the principal Theme never appears' ['has a variation to herself?'], 'even as in some late dramas—eg, Maeterlinck's *L'Intruse* and *Les sept Princesses*—the chief character is never on the stage'.

A character who *is* on the stage in no uncertain manner, 'bold and vigorous in general style', is EDU (Elgar himself), and it seems likely to be no mere coincidence that the beginning of the broad tune, on completely new material, at Fig 65 (Ex 6) produces 'EDU', with no transposition necessary. The odds against chance, though not so astronomical as with CARICECIRAC, are still 342 to one at any one time.



Ex 6

In a letter to Jaeger, Elgar made it clear that he considered the work to consist of the Theme, *thirteen* variations and this finale (EDU), and added: 'but I call the finale the fourteenth because of the ill-luck attaching to the number'. To add to the confusion, it has been suggested that the Theme is really a variation on *Nimrod* (itself a variation on Beethoven), rather than the other way round; and, on top of the uncertainty as to how many 'enigmas'

and 'variations' there are, working out the number of 'Friends pictured within' can just as easily lead to a bad case of vertigo—Elgar's 1899 programme notes say: 'It is true that I have sketched for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians'. The BBC's broadcast programme notes have regularly pointed out that Elgar should have made it thirteen friends, on the grounds that 'he is himself the fourteenth variation'—but there was (to misquote Mr T 'F' Waller) 'his very good friend, the Baby'!

One major problem remains in that Elgar identified the 'Enigma theme' with 'the loneliness of the artist'; he had done so during the actual composition of the Variations in 1898, not only while writing *The Music Makers* several years later. The simplest explanation—the unique melancholy of the music itself—may well be the correct one, but it is also possible that passages in Browne's *Religio Medici* may provide the clues. Elgar's interest in this book is yet another point made by Ernest Newman in 1939, in his series of *Sunday Times* articles on 'Elgar and his Enigma'. Indeed, he seems here to be so near to solving the 'Enigma' that it is startling, rather than surprising, to find more than a hint that he had actually done so by the time he wrote his article of 13 November 1955: after referring to (but not disclosing) a distressing death-bed remark of Elgar's about himself, Newman mentions his conviction that it has a bearing on 'that passion of his for public mystification of which the most remarkable outward expressions were his two "enigmas"—that of the Variations and that of the "Soul" enshrined in the violin Concerto'. He continues: 'I do not mean that his remark settled the specific identifications of the *human* subjects of the two enigmas . . .' (my italics). Was 'human' just a slip of the pen (while Newman's thoughts were on the concerto's enigma only) or was it intended to let future enigma-solvers realise they were not the first in the field?

This particular solver has become quite convinced that the solution should be known, if only to show the 'enigma' to have been no more than the composer 'clearing his throat' before starting the process of composition—an exact parallel to the very minor historical fact that in Schumann's *Carnaval*, these 'scènes mignonnes' are 'sur quatre notes'. Elgar's wishes were that 'the listener should hear the music as music and not trouble himself with any intricacies of "programme"', and he concludes: 'To me, the various personalities have been a source of inspiration, their idealisations a pleasure—and one that is intensified as the years go by'.

I should like to conclude by thanking Mr Michael Kennedy for much generous help and encouragement.

The 'Dorabella' quotations are from *Edward Elgar: Memories of a Variation*, by Mrs Richard C. Powell ('Dorabella'), London, 1937, and the Elgar quotation at the end of the article from *Elgar: His Life and Works*, by Basil Maine, London, 1933.

Profile No 5 Ambrose Gauntlett, FRAM

Leighton Lucas

It is not without a certain apprehension that I write this brief appreciation of my old friend and colleague Ambrose Gauntlett. Being no string player, I have not the necessary qualifications to assess his many excellencies as a player: his classical style, his dynamic control, his beautiful tone, and his immaculate intonation; but it has been my pleasure to have worked with him in various fields for over thirty years, and I prefer to write of him as

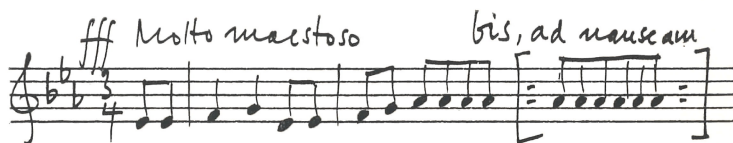


Photo AG

a friend and colleague rather than pen a conventional panegyric of his many virtues as a performer.

Our closest association has been as fellow coaches at the Grittleton Music Course, and I recall some characteristic incidents to illustrate the impish humour and the kindness that are so typical of the man. I was going to call this article 'The Retiring Cellist'—a title which needs some elucidation. It does not refer to Ambrose's modesty. For the past fifteen years or so Ambrose has solemnly announced that it was to be his last year at Grittleton ('I'm getting too old, dear boy'); and every year, 'Lo, his name led all the rest'. (Nevertheless, I like to think that the *double-entendre* of the title would have amused him.)

I made it an annual practice to compose some small piece for him to perform at the school, and have been touched to notice that he, in spite of his vast experience, would be quite nervous before playing my new piece. I caught sight of him one evening just as he entered the concert room, and saw the perspiration dropping off his chin! All this anxiety over a small, unimportant piece written for him by a friend! Grittleton House, where we originally held the course, was furnished with a host of classical (largely undraped) statues, and I remember Ambrose sitting up a whole night writing ridiculous, irreverent captions on these figures, just to amuse the students when they came down next morning. When playing table-tennis at night, Ambrose and I made it a point of honour to arrive at the score of 18-12, so that we could burst into stentorian song:



after which ritual we would continue the game in the normal way.

Finally, meeting Ambrose in a train one day, I mentioned that I had just arrived back from Bradford, where I had conducted a performance of *Messiah*. 'Yes', he said, 'it does rather go on and on'. Then, after a pause, 'Do you know we have discovered that if you start with a down-bow you always finish on an up?'. Dear Ambrose, long may your 'retirement' continue to the delight of friends and music-lovers everywhere!

The Chords of Memory

Philip Hattey

The very phrase 'touching a chord of memory' acknowledges the powerful part that music plays in summoning up the past. It is a truism to say that music is able to revive a memory more rapidly and vividly than either the spoken or written word. A few bars of melody, perhaps not heard for many years, will present to the listener a mental picture startlingly clear in its detail, bringing back incidents supposedly long since forgotten. Probably my earliest musical memories are of nursery rhymes heard at my mother's knee (although it seems that mothers no longer sing to their children), and I also remember my father's Phonograph, an early form of record player with a large horn and cylindrical records, which among other items gave us selections from *Car-men* and *Rigoletto*. These are part of a personal experience which most people have had in some form or other, but with the coming of the cinema the evocative power of music took on the form of mass communication. Silent films were accompanied by a hard-working trio, or even by a full orchestra, and I was thrilled by the portrayal on the screen of the epic raid by the cruiser HMS *Vindictive* on the mole at Zeebrugge in Belgium during the 1914-18 war, when a landing party was put ashore at night under the full fire-power of the enemy in order to cover the sinking of block-ships in the harbour. For this dramatic event the orchestra played two works in juxtaposition. At the time I did not even know the names or composers of either work, but both had a feeling of tension and suspense in the opening bars, proof of a sound choice by the musical director. They were in fact Schubert's 'Unfinished' Symphony and the Overture *Ruy Blas* by Mendelssohn, and I never hear either of them without feeling again the poignant impact made by this music, heightening as it did the drama of the film. When the silent cinema was succeeded by the 'Talkies' there was even more scope for imaginative use of music, a brilliant example of which was the Walt Disney production called *Fan-tasia*. Although very nearly thirty years old, this film has recently been revived to the delight of the younger generation, and it seems certain that to many people the colourful treatment accorded to *The Sorcerer's Apprentice* of Dukas will for ever be associated with Mickey Mouse and flood water!

Then came radio, with its signature tunes, obviously a direct descendant of Wagner and the *leitmotif*, when a long series of programmes would be introduced by the same music. One of the most famous was the march 'Knightsbridge' which preceded the famous BBC feature 'In Town tonight'. So down to the present day when Television jingles are used as a commercial device to conjure up the name of a specific product on the market.

Beethoven could never have imagined that the opening of his fifth Symphony would, transcribed as the letter V in the Morse code, become a clarion call to victory for freedom-fighters all over Europe during the last war, although he would undoubtedly have applauded the use of his music to further the cause of freedom.

In the animal world it is an exaggeration to say that music can have a nostalgic appeal, but it does have association of ideas, as the following incident shows. Once, when a student, I started to play the 'Pathétique' Sonata with my cat lying sound asleep by the fire. With the opening chords the door burst open, and two large dogs belonging to a friend who had called bounded into the room, so startling the cat that he took an upward and backward leap of fully six feet, landing on top of the curtain pelmet. Whenever I played the same chord progressions the cat would leap up

in agitation and stare at the door, although other music of a similar nature would leave him quite unmoved.

Some music is evocative of a former age which we ourselves have not experienced, recalling an earlier life in much the same way as some buildings seem to retain an atmosphere of the former inhabitants. One thinks of *Greensleeves*, which can carry the listener back to the Tudor period with an almost uncanny sense that he had lived when the music was first heard. A fascinating field of research; we may well say with the poet: 'Music, when soft voices die, vibrates in the memory'.

Obituary **Peter Latham** **1894-1970**

Sir Thomas
Armstrong



With the death of Peter Latham we lose a musician of unusual distinction, who can justly be described as highly individual, independent, fastidious, well-informed, and generous. An injury to his shoulder, after he went down from Balliol, affected his career by turning his attention from performance towards the musicological studies that equipped him for the writing of his books, his lectures at the Royal Academy of Music and as Gresham Professor, and for the discerning, open-minded listening that formed the basis of his musicianship.

The full story of his generosity will never be told: it extended to friends, colleagues, and pupils, as well as to institutions, and was never merely a matter of financial or material help. At the disposal of any student who was qualified to accept it he placed the whole of his experience and expertise, his library, and the example of a man whose love of music was disinterested and unselfish.

Peter was the product of a fine tradition, into which he entered by family example, by education, and by his own distinction of mind and character. It is a privilege to be one of the many who knew him, and will remember him with gratitude.

(Reproduced by kind permission of the Editor of *The Times*.)

Herbert Lodge **1891-1970**

John Walton

Herbert Lodge studied the double bass at the Academy prior to the First World War and was a pupil of Charles Winterbottom. He was an apt pupil, and rapidly established himself: among his first engagements was a trip to Berlin in 1912 with Sir Thomas Beecham and the Diaghilev Ballet, and the first performance of Stravinsky's *L'oiseau de feu*. After the war was over he returned to London musical life, becoming orchestral bass player, solo bass player, music-hall artist, organiser and conductor of shows for Paramount and Gaumont cinemas and for ZLO at Savoy Hill. He became Musical Director for Margate in 1932, and conducted the summer season's orchestra there; in 1935 he moved to Worthing. During the Second World War he served as a musical adviser for ENSA.

When he retired, owing to ill-health, Sir John Barbirolli paid him the following tribute: 'We were colleagues in many of the London orchestras in what seems now the dim past, so my first recollections of him are as a double bass player of superb quality. His playing was imbued with that sense of beauty and musicianship which has made his subsequent career no surprise.'

Virginia McLean was undoubtedly one of the most brilliant piano students of her generation at the RAM, and many who have first-hand knowledge of her early career are better qualified than I am to write about it. She was born in Montreal, and at the age of sixteen came to London on a scholarship which enabled her to



study with Tobias Matthay at the Matthay School. Two years later she won the coveted Liszt Scholarship at the RAM, the first Canadian and, at that time, one of the youngest ever to win it. Her studies were continued with Matthay and Harold Craxton, and later in Paris with Cortot and with Schnabel in Berlin. In subsequent years as a recitalist in this country and abroad she always impressed her audiences by her thoughtful musicianship as well as her pianistic ability.

This, then, was the Virginia whom I first met in 1945, when she gave me an audition to succeed her as pianist of the Trio at Bangor, where she had been during the war years. She immediately made me feel that behind the shy, almost withdrawn, manner was a warmth of personality sympathetically urging an inexperienced student to do her best; and in Bangor it soon became obvious that everyone who had come into contact with her held her in great esteem and affection, both as a musician and as a person.

It was about this time that Virginia was appointed a professor at the RAM. Many generations of students have felt that warmth since, and have benefited from her wise teaching and personal concern for their welfare. In particular, she had large numbers who came from the Far East, later sending their relations and friends and then their own pupils in the sure knowledge that they would receive the right kind of understanding and help in a strange country.

There were many other facets to Virginia's character and personality. As with everything of true worth, they revealed themselves gradually because of their inexhaustible depth, but what treasures they were! She was, of course, as sensitive and modest as her quiet, unassuming manner implied; but she also had a delightful sense of humour and a lively, enquiring mind which not only kept her in touch with music and all that took place in the Academy, but with a wide variety of interests in other spheres. Above all she had integrity and an unerring instinct for quality, in people, in all the arts (even in materials—I wonder how many knew that she made most of her own impeccably tailored clothes?).

She had wonderful courage at the end. Her friends had anxiously watched her brave fight against increasingly poor health long before she knew, last year, that her illness was incurable. With what calmness and serenity she was able to discuss it and, characteristically, make it so much easier for those who loved her! Her only sadness was, I think, in having to give up the work to which she was so devoted; and when, as a result of new treatment, she made enough recovery to return for the first few weeks of the Lent Term, how we rejoiced for her! What it cost her in the draining of her frail resources we shall never know, but I am quite sure that it gave her great happiness; and how much better the sudden collapse than another heartbreaking gradual deterioration. The ultimate test of one's philosophy and living must surely be in the way in which one can face death. Virginia left a shining example for us all.

Let us Reminisce *Russell Chester*

Old-timers still sing the praises of the old RAM premises in Tenterden Street. With ninety-odd years of character and characters, they must have had many endearing features, in spite of the inconveniences. But the new RAM of 1911 made a brave start: there were good carpets on the classroom floors, heavy green curtains hung from wooden rings, sliding on wooden poles and

Virginia McLean **1903-70**

Pamela Petchey

rush bottom chairs in three shapes uniform throughout the building. Cavaliere Albanesi's pictures of Venice in Room 34 were something of a parallel to the present collection of art in Room 33. Some of the staff wore uniform, and there were at least two lift girls! The hall porter, Hallett, in uniform, donned a top hat to receive the carriages of distinguished visitors. The building's very newness had no atmosphere and our old-timers missed the pictures and souvenirs of the bygone great, including the 'haunted' room.

Three stalwarts were the students' chief contacts in the day-to-day activities: Hallett, Cox and Green. The hall porter presided at a draughty desk placed opposite the present cubicle: a fine figure of a man, his uniform and ceremonial hat lent tone to the establishment from the instant one stepped over our motto, 'Sing unto God'. All the keys were at his desk and few comings and goings escaped his eagle eye. Sergeant-'Major' Cox sat at a small table outside the General Office. He conducted visitors to the Principal, booked times for organ practice and was usually 'there' when wanted. Green—I never heard his first name—was the orchestral manager, and sometimes relieved Hallett at the desk. Irascible, sometimes choleric, he had a heart of gold and was a general favourite. He padded his way, flat-footed, all over the building, and had the knack of appearing at unexpected moments in unexpected places.

So the new RAM of sixty years ago was not only a handsome block of masonry but is peopled in memory with devoted workers, a host of fellow students, now spread over the world, and the professors who shaped their musical lives.

Opera

Arthur Boyars

A triple bill, of which two items were first stage performances in England by composers of world-repute, and the third (providing the programme's main musical nourishment) was Holst's *Savitri*, was obviously a temptation which no right-minded opera-lover would dream of resisting. However, despite skilful, if economical, production by Dennis Maunder, the RAM's English stage première of Leonard Bernstein's *Trouble in Tahiti* revealed a piece so resistible by those once tempted that its dearth of musical distinction and the banality of its libretto made one cast around in vain for any qualities it might possess besides a singable vocal line. This depressingly sub-Menottian entertainment, dating from 1952, was given with more identification than it deserved by Christopher Booth-Jones and Linda Hibberd in the roles of Husband and Wife. Steuart Bedford conducted with conviction, but for one listener at least these bones could never be made to live.

With Holst's *Savitri* following after the interval, the suspicion arose that the RAM's Director of Opera had devised the entire programme as an operatic explication of the Splendours and Miseries of married life. If *Trouble in Tahiti* was intended to represent the miseries—not to mention the boredom—then *Savitri*, in spite of Imogen Holst's comment that a performance of this work 'can never sound completely satisfying', most feelingly reflected its splendours. In this performance under Maurice Miles, tentative intonation in the unaccompanied opening sequence, the generally lachrymose delivery of Death (Richard Bourne) and the occasional lapses from radiance of tone into stridency by Savitri (Eileen Gower) did not, on the whole, hinder the performance from moving the audience deeply. Bonaventura Bottone was a pleasantly fresh-sounding Satyavan.

In *Moralities* by Hans Werner Henze the programme's apparent substructure of marriage finally disintegrated, revealing *novelty* as its prime concern. A pity, one felt, that the Bernstein had not already been staged and so 'got over with' in less hallowed places! Still, the Henze, comprising three adaptations by W H Auden of Fables by Aesop, received a dazzling performance under Steuart Bedford which for sheer vividness and attack often out-classed the composer's own recorded version of the work. In the first fable 'King Log and King Stork' the orchestral and choral brilliancies of this admittedly simplistic score were fully realised, and the effects duly relished. The central fable, 'The Crows' Concert' has a rather touching madrigal and a marvellously primitive conclusion. The third fable, 'The Storm and The Calm', notable for an extended and beguiling waltz-sequence, is no less effective for its obtrusion of 'influences'. Orff, Hindemith and Weill all seem to rub shoulders in these 'educational' pieces, but the impression that remains is curiously one of homogeneity. Staging, movement, musical balance—though one could have wished for slightly clearer enunciation of the text—combined to make *Moralities* a memorable first staging in England. The Academy Opera can safely add it to its growing list of triumphs.

Bernstein: *Trouble in Tahiti*; 12, 13, 16 and 17 February 1970

| | |
|-----------|---|
| Sam | Christopher Booth-Jones/Ian Caddy |
| Dinah | Linda Hibberd/Susan Lees |
| Trio | Wendy Jarvis/Hilary Western Charles Lewis/Gareth Roberts John Skinner/Christopher Hocking |
| Conductor | Steuart Bedford |

Holst: *Savitri*

| | |
|-----------|--------------------------------|
| Satyavan | Bonaventura Bottone/Alan Byers |
| Savitri | Eileen Gower/Barbara Lowe |
| Death | Richard Bourne/Lindsay Benson |
| Conductor | Maurice Miles |

Henze: *Moralities*

| | |
|--------------------------------------|---|
| Jove | Ian Short |
| Mistress Kind | Jennifer Dakin |
| Captain | Neil Darby |
| Speaker | John Kerr/Michael Berkeley |
| Frogs, crows, passengers and crew | Margaret Adams, Fiona McClymont, Ingrid Murray, Wendy Gipps, Fanchea O'Boyle, Jennifer Jones, Priscilla Luckham, Celia Marchisio, Lynne Wayman, Linda Fox, Frances Black, Janet Lamballe, Barbara Heywood, Jennifer Riggs, Naomi Gerecht, Barbara Woolhouse, Alice Herbert, Lynda Phillips, Hilary Western, Wendy Jarvis, Kay Wheldale, Margaret Drewry, Rachel Gardner, Angela Shaw, Nansi Carrol, Janet Munson, Gareth Roberts, Charles Lewis, Bonaventura Bottone, Alan Byers, Christopher Hocking, John Skinner, Lindsay Benson, Ian Marshall, Tan Kah Tuan, John Kerr John Streets Dennis Maunder |
| Director of Opera Producer | |

| | |
|-----------------------------------|--|
| <i>Designer</i> | David Wilby |
| <i>Assistants to the Director</i> | Steuart Bedford, Mary Nash |
| <i>Stage Management</i> | Susanna Payne, Susan Lees, Nansi Carroll |
| <i>Make-up</i> | Lynn Barber |
| <i>Lighting</i> | John Morrell |
| <i>Assistant Conductor</i> | Robert Secret |
| <i>Répétiteurs for</i> | Giles Swayne, John Morrell |
| <i>Leader of Orchestra</i> | Susan Whetstone |

The Westmorland Concerts

Derek Gaye

A series of six concerts, sponsored by the RAM and known as The Westmorland Concerts, was held in the Purcell Room during the 1969/70 season. The artists taking part (with the exception of three professors who very kindly helped us by performing works with which they were particularly associated) were all former Academy students who had gained their Recital Diploma, or Medal, or who had passed Division V with distinction, and who had left the RAM within the last five years.

The main purpose of this series was to help former students during the difficult period after leaving the Academy whilst they are establishing themselves in the profession. A secondary, but no less important, aspect was that each programme contained a performance (in some cases a first performance) of a work by a former student.

The success of these concerts was such that a similar series is being arranged for next season. The provisional dates, all Tuesdays, are 9 February, 2 and 23 March, 13 April, 4 and 25 May, and the concerts will start at 7.30 pm.

The Library—Recent gifts

Jane Harington

We are very grateful to have received the following items:

| | |
|---|--|
| <i>From</i> | |
| Mr F Baden-Powell | <i>L'arte del bel canto</i> by D Crivelli (c 1825) |
| The French Embassy | 93 Scores of modern French music |
| Dr Holtznecht (of the Prague Conservatoire) | 31 volumes of <i>Musica Antiqua Bohemica</i> , and 12 other volumes of Czech music |
| Dr Douglas Hopkins | Chorale Prelude for organ by Sir Stanley Marchant (manuscript) |
| Mr R J F Howgill | Symphony No 7 by Shostakovich, with the composer's dedication to Sir Henry Wood |
| Mr Maurice Miles | 204 full scores, 165 miniature and study scores, 78 sets of parts, and about 50 other scores |
| The Norwegian Embassy | 22 scores and 13 records of Norwegian music |
| The Robert Owen Lehman Foundation | Mozart's last ten string quartets (in facsimile) |
| Miss Constance Shacklock | Organ works by Bach |
| Union of USSR Composers | 16 scores of modern Russian music |

If any one ever wishes to donate music or books to the Library, I shall be very happy to suggest items at various prices.

Letter to the Editor

Dear Editor,
May I crave a little of your valuable space to express my most sincere thanks for the kind gift contributed by my colleagues upon my retirement from the Professorial Staff of the Academy? I have spent many happy years at the RAM, and their kind gesture is yet another token of the warmth and friendship I have enjoyed over the years. I wish them all every success and happiness.

Yours sincerely,

Devonia, Stubbs Wood,
Amersham, Bucks.

Ivor R Foster

Reviews of New Books and Music

Manoug Parikian

David Wooldridge: *Conductor's World* (Barrie/Cresset, 70s)
After the initial shock of seeing so many esteemed musical heads rolling in the basket I began to read this book with some interest, even fascination. It is difficult to describe it and what it is about precisely. The blurb claims that it is 'a documentary history of the conductor's art: in part a music treatise and in part a social commentary . . .'. To this one could add 'it is also a hodge-podge of facts and gossip about conductors and orchestras, judgements, some high-handed, with some biographical details about eminent conductors'. Praise and criticism intermingle with some highly arguable and impetuous assessments of conductors, from Weber to Boulez. What is one to make of this summary dismissal of Toscanini (especially since it must have been based on his records only): 'A talented conductor—yes. A great conductor—perhaps. But the greatest conductor which the world has ever known—assuredly not' (p 172)? Or this, about Stokowski (p 122): 'Those London critics who recently voiced their disapproval of his reading of the Beethoven Ninth . . . seemed to have forgotten—or perhaps they never knew—that Stokowski was giving immaculate performances of this work before ever they were born . . .'? These could be dismissed as personal prejudice, as could the general tone of Chapter 12 entitled 'Otto Klemperer and the British Institution'. But the author should have taken more trouble to check his facts about Dr Klemperer—he never suffered a stroke, for instance—and Mr Wooldridge is indulging in romantic fantasy when he declares ' . . . and it was in New York that Klemperer learned, with immense patience, that deeper significance of music which can only be revealed to those who have endured and survived the fires of physical and spiritual torment' (p 233).

As for factual errors, here is a list: (i) p 245—'Walter Legge, chief recording engineer for EMI' (he won't be pleased); (ii) p 257—'*Till Eulenspiegel*' (twice); (iii) pp 238 etc, and Index—'Marynskaya Theatre' (for Maryinski); (iv) p 245—'E flat Divertimento, K 334', for B flat, K 287; (v) Index—*Zigeunerweisen* attributed to Kreisler instead of Sarasate; (vi) p 262—First performance of Tchaikovsky violin concerto was given by Brodsky, not Auer. All this does not exactly inspire confidence in the author's ability for research or his memory. In fairness to Mr Wooldridge I must say he admits that his own corrections at the proof stage were ignored by the publishers. [And mine!—Ed.] However that may be I must add one more error which concerns me personally, without pretending that it is of any vast significance to the musical world. The episode described in detail by the author concerning the Philharmonia Orchestra and Karajan in Boston and its consequences, on p 287, is substantially incorrect. Karajan did not forthwith wash his hands of the Philharmonia but continued his association with that orchestra for some time both for recordings and

concerts. The next sentence is not true either. I resigned in 1957, not 1955, for personal reasons which were entirely unconnected with that episode, although I did offer to resign in 1955 (which was turned down) in the event of orchestra and management capitulating to Karajan's demand for an abject collective apology in writing.

If I have dealt only with the later chapters it is because I am not competent to examine in detail the history of conducting in the nineteenth and the early years of this century, which occupy the first five chapters. Nor am I particularly anxious to cross swords with Mr Wooldridge about his adulation for Munch and Stokowski or his dismissal of Sargent with only one passing reference to his (Sargent's) discredit. Beecham is dealt with only slightly less harshly—an unfair assessment of a truly great conductor. Perhaps gramophone records are responsible for the author's lack of enthusiasm for Beecham and Toscanini, whose recordings do little justice to their great achievements in the concert hall.

Yet, in spite of all these shortcomings, one is carried away by the author's obvious passion for conducting and conductors, and his eloquent, lively style is pleasant to read. It is also interesting to see the list of conductors and soloists in, say, St Petersburg in 1913-14 or New York in 1926-7, and the works they played. But perhaps the author's iconoclasm will upset some people, if only because of a suspicion of impetuous haste in forming his judgements and a suspicion also of personal grudge against those in authority.

The book is well printed and has many musical and photographic illustrations.

Else Cross

Anton von Webern: *Sketches, 1926-45* (Carl Fischer/Boosey & Hawkes, £15)

The Sketches, extracted from five of the composer's six sketchbooks, kept in the Moldenhauer Archive in Washington, are published with a commentary by Ernst Krenek. The first, and earliest, of the six sketchbooks is kept in the Archives of Universal Edition, Vienna.

Among others there are sketches for:

The string Trio, Op 20

Finale of a choral work, Op 19

1928 Concerto (three movements) for violin, clarinet, horn, piano and string orchestra

String Quartet, Op 28

Quartet for violin, piano, saxophone and clarinet

Symphony, Op 21—to a song by Goethe (1929)

Interspersed are personal notes recording birthdays, travel etc, in the nature of a diary, eg, that 'Mali (his eldest daughter) left for her matric-journey to Munich on 11 July', or 'father's birthday 25 May', also reference to places, eg Anninger (a mountain near Mödling, where Webern had lived for many years), or the Dachstein, with an outline of a kind of programme for his Symphony, Op 21.

Though not intended for publication by Webern himself, the sketches are most valuable for the serious student of composition and conducting. They show Webern's meticulously clear hand in outlining the twelve-note rows used in all these compositions, and the instrumentation.

Notes about Members and others

Simon Preston has been appointed cathedral organist in Oxford, in succession to Dr Sydney Watson, who retires on 30 September, and has been elected to studentship and lectureship in music at Christ Church.

The Workers' Music Association presented a concert in the Wigmore Hall on 17 January in celebration of the Doctorate conferred on Alan Bush by London University; the programme consisted of works by Dr Bush and by composers who have studied under him.

The London Bach Society and the Steinitz Bach Players, under their founder and conductor Paul Steinitz, are to give a three-week tour in the USA next April, during the course of which they will present eighteen concerts, mostly at universities.

Anthony Abbott has been appointed Assistant Registrar at the RCM.

Maurice Handford has been appointed Staff Conductor of the City of Birmingham Symphony Orchestra and Principal Conductor and Musical Director of the Calgary Philharmonic Orchestra in Calgary, Alberta; he retains his long-standing association with the Hallé Orchestra.

Edward Garden is Lecturer in Music and Organist at Glasgow University, and has recently received the degree of D Mus of Edinburgh University. He read a paper on Balakirev to the Royal Musical Association on 6 January, and has been commissioned to write a study of Tchaikovsky for Dent's *Master Musicians* series. He has also given numerous organ and choral recitals with the Glasgow University Chapel Choir.

William Mathias has been appointed Professor and Head of the Department of Music at University College of North Wales, Bangor.

Richard Rodney Bennett's opera *Victory*, with libretto by Beverley Cross based on Conrad's novel, received its première at Covent Garden on 13 April, under Edward Downes.

Dr Arthur Pritchard has been re-elected Dean of the Faculty of Music in the University of London, for a further two years. At the Presentation Ceremonies at the Royal Albert Hall on 11 March and 13 May he performed his own 'Fanfare and Chancellor's Music' written specially for these occasions.

John McLeod recently conducted Elgar's *The Dream of Gerontius* and Bach's *St Matthew Passion* with the Perth Choral Society; he has also conducted performances of Elgar's cello Concerto and Shostakovich's ninth Symphony with the Perth Symphony Orchestra. Recent premières of his own compositions include his *Night Music* for flute and chamber orchestra, and his string Trio. He is now a member of the Executive Committee of the Scottish Branch of the Composers' Guild of Great Britain.

The Albani String Quartet (Howard Davis, John Knight, Berian Evans and Gregory Baron) collaborated with Alexander Tcherenpin in a programme of the latter's music at the Queen Elizabeth Hall on 2 March.

Nicholas Maw's opera *The Rising of the Moon*, with libretto by Beverley Cross and commissioned by Glyndebourne, had its first performance there on 17 July, under Raymond Leppard, and is to be revived in 1971. The composer's revision of *Scenes and Arias* has been recorded by the BBC Symphony Orchestra under Norman del Mar on Argo ZRG 622.

Bryan Smyth recently conducted a choral and orchestral concert at Wall Hall College of Education, which included a performance of Fauré's *Requiem* in which a number of ex-RAM musicians took part.

The series of Summar Recitals in Peterborough Cathedral, organised by Harold R Clark, are now in their seventh season. In June, the Peterborough Opera Company performed Mozart's *Die Zauberflöte* under Clive Fairbairn.

Eleanor Buddle was awarded the Gorsedd Shield for the year 1969–70 in recognition of outstanding work for Cornish music.

George Baker, President of the RAM Club, 1969–70, celebrated his eighty-fifth birthday on 10 February, and to mark the event EMI issued a special record (HQM 1200) featuring highlights of his long recording career.

Sir Adrian Boult and Frederic Jackson have been awarded a 1969 'Grammy Award' by the National Association of Recording Arts and Sciences of America, in the category of 'Best Classical Choral Performance' for the recording by the London Philharmonic Orchestra and Choir of Vaughan Williams's *A Sea Symphony* (ASD 2439–40).

Paul Patterson is the first musician to be appointed 'Composer in Association' by the Nottingham-based English Sinfonia; during the current year he will write four contrasting works for the orchestra.

Recent London recitals have included the following: Wigmore Hall—Thomas Igloi and Antony Saunders (2 December), Martino Tirimo (24 January), Peter Bamber and Geoffrey Pratley (5 March), John Bingham (20 March), and Jean Harvey, Margaret Moncrieff and Alexander Kelly (19 May); Queen Elizabeth Hall—Valerie Tryon (7 December); Purcell Room—John Higham (26 January), Virginia Black (21 March), and the Croma Trio—Elizabeth Thomas, Ursula Snow and Peter Freyhan, with Silvia Beamish—(14 May).

Administrative Staff

Appointment

January 1970

George Hambling, DSC (Administrator)

Retirement

March 1970

H Stanley Creber, OBE, Hon FRAM (Secretary-General)

Professorial Staff

Appointments

September 1970

Lionel Bentley (Violin)

Edgar Brice, MA, D Mus (Oxon), FRCO (Harmony)

Ralph Holmes, FRAM (Violin)

David Munrow, MA (Cantab) (Recorder)

Resignations

March 1970

Muriel Taylor, FRAM (Cello)

July 1970

Sydney Humphreys, Hon MA (Newcastle), FRAM (Violin)

Retirements

July 1970

Frederick T Durrant, D Mus (Lond), B Mus (Dunelm), FRAM
FRCO (Harmony)

Ivor Foster, FRAM (Harmony)

Dorothy Howell, FRAM (Harmony)

Molly Mack, Hon RAM (Violin)

Distinctions

KCVO

Sir David Webster, Hon RAM

Kt

William Glock, Hon RAM

CBE

Janet Baker, Hon RAM

Roy Henderson, FRAM

OBE

Frederic Lloyd, JP, Hon FRAM

Hon D Mus (Oxon)

Lennox Berkeley, CBE, Hon RAM

Hon D Mus (Birmingham)

Anthony Lewis, CBE, MA, Mus B (Cantab), Hon RAM,
Hon FTCL, Hon GSM

Hon D Mus (Liverpool)

Charles Groves, CBE, Hon RAM

Hon D Mus (Bristol)

Sir Michael Tippett, CBE, Hon RAM

Hon D Mus (Wales)

Osian Ellis, FRAM

D Mus (Edinburgh)

Edward Garden, B Mus (Lond), FRCO

Hon MA (Newcastle)

Sydney Humphreys, FRAM

Derek Simpson, FRAM

Hon RAM

Gerald Abraham, MA, Hon D Mus (Dunelm), Hon FTCL;
Dietrich Fischer-Dieskau; Szymon Goldberg; Imogen Holst;
Louis Kentner; Neville Marriner; Olivier Messiaen;
Wilfrid Parry, FTCL; Peter Pears, CBE;
Edmund Rubbra, CBE, MA (Oxon), D Mus, LLD, FRCM, FGSM;
Hans Schmidt-Isserstedt

FRAM

William Fellowes; Mildred Litherland; Rita Sharpe;
Ronald Smith; John Tunnell

Hon FRAM

Sir Ashley Clarke, GCMG, GCVO; Frederic Lloyd, JP;
Professor Claus Moser, CBE; S James Saunders, TD, FCA

Hon ARAM

Mary Makower

ARAM

Sheila Armstrong; Nicholas Braithwaite; Jean Austin Dobson;
Michael Dobson; Raymond Dodd; Michael Edmonds;
Richard Fisher; Edgar Fleet; Dorothy Langmaid; Jean Merlow;
Hamish Milne; Mary Nash; Christopher Steel; John Tavener

Births

Grew: To Dennis and Jean Grew (née Grant), a son, Neil Dennis,
29 July 1968

Marriages

Bedford—Burrowes: Steuart Bedford to Norma Burrowes,
23 December 1969

Spies—Armstrong: Adolf Spies to Celia Armstrong, April 1969

Davies—Vincent: Andrew Davies to Felicity Vincent, 31 March
1970

Deaths

W Greenhouse Allt, CVO, CBE, D Mus (Edin), Hon RAM, FRCM, Hon FRCO, FTCL, FBSM, FRSA (21 December 1969)
 Sir John Barbiroli, CH, Hon Mus D, Hon D Litt, FRAM, FTCL (29 July 1970)
 Aylmer Wilhelmj Buesst, Hon RAM (25 January 1970)
 Gladys Hart (née Clark) (September 1969)
 Caroline Hatchard, FRAM (7 January 1970)
 Professor Peter Latham, MA, B Mus (Oxon), FRAM, FGSM (14 May 1970)
 Herbert Lodge, ARAM (25 January 1970)
 Hilary Macklin, OBE, MA, Hon FRAM (18 November 1969)
 Virginia McLean, FRAM (8 February 1970)
 Edward O'Henry, ARAM (June 1970)
 Mai Page (1 April 1970)
 Frederick Shaw, ARAM (23 January 1970)
 John Waterhouse, FRAM (22 May 1970)

RAM Awards

GRSM Diploma, December 1969
 Thomas Attwell, Robert Grundy, Valerie Perrett, Belinda Swift

RAM Concerts

(*Michaelmas and Lent Terms*)

First Orchestra

1 December
Wagner Overture 'Die Meistersinger von Nürnberg'
Mozart Clarinet Concerto in A, K 622
Elgar Symphony No 1 in A flat, Op 55
Conductor Maurice Handford
Soloist Robert Bramley (clarinet)
Leader Susan Whetstone

19 March
Shostakovich Festival Overture, Op 96
Dvořák Cello Concerto in B minor, Op 104
Sibelius Symphony No 1 in E minor, Op 39
Conductor Maurice Handford
Soloist Angela East (cello)
Leader Susan Whetstone

Choral Concerts

29 January
Bach Mass in B minor
Conductor Frederic Jackson
Soloists Frances Black, Rachel Gardner, Susan Lees, Wendy Gipps, Eileen Gower (sopranos), Linda Hibberd (contralto), Alan Byers, Gareth Roberts (tenors), Neil Darby, Richard Bourne (basses)
Leader Max Teppich

24 February (Chamber Choir, in St Marylebone Parish Church)
Haydn Mass in B flat ('Heiligmesse')
Stravinsky Two Motets
Handel Coronation Anthem 'The King shall rejoice'
Conductor The Warden
Soloists Fanchea O'Boyle (soprano), Jennifer Dakin (contralto), Charles Lewis (tenor), Christopher Booth-Jones (bass)
Leader Christopher Rowland

Chamber Orchestra

4 December
Boyce Symphony No 1 in B flat
Purcell Songs and Dances from 'The Fairy Queen'
Haydn Trumpet Concerto in E flat

Prokofiev Symphony No 1 in D, Op 25 ('Symphonie Classique')
Conductors Neville Marriner and The Principal
Soloists Carol Taylor, Fanchea O'Boyle (sopranos), Michael John Parker (counter-tenor), Alan Byers (tenor), Lindsay Benson (baritone), George Parnaby (trumpet)
Leader Max Teppich

20 March

Mozart Symphony No 15 in G, K 124

Strauss Oboe Concerto

Stravinsky Concerto in E flat ('Dumbarton Oaks')

Dvořák Serenade in D minor, Op 44

Conductor Neville Marriner

Soloist John Shaw (oboe)

Leader Max Teppich

Second Orchestra

5 December

Berlioz Overture 'Béatrice et Bénédict'

Wagner 'Die Meistersinger von Nürnberg'—Prelude to Act III

Gounod Ballet Music from 'Faust'

Dvořák Symphonic Variations, Op 78

Tchaikovsky Symphony No 5 in E minor, Op 64

Conductors Maurice Miles, and members of the Conductors' Course: Malcolm Rudland, Veeraphan Vawklang, Graham Hoskins, Robert Secret

Leaders Adrian Levine and Adrian Brown

16 March

Brahms Academic Festival Overture, Op 80

Nielsen Symphony No 5, Op 50 (I)

Copland 'Billy the Kid'—Suite

Finzi 'Dies Natalis'

Beethoven Overture 'Leonora No 2'

Conductors Maurice Miles, and members of the Conductors' Course: Graham Hoskins, Robert Secret, Malcolm Rudland, Veeraphan Vawklang

Soloist Meryn Nance (soprano)

Leader Adrian Levine

Concerts

20 September (for new students)

Martinů Variations on a theme by Rossini
 Robert Glenton (cello), Heather Gould (piano)

Chopin Ballade No 1 in G minor, Op 23

Ravel Jeux d'eau

Chee Hung Toh (piano)

Brahms Sonata in F minor, Op 120/1

Robert Bramley (clarinet), Deirdre Watson (piano)

24 September

Beethoven Sonata in G minor, Op 5/2

Lynden Cranham (cello), Kathleen Kennedy (piano)

Schubert Six songs

Margaret Adams (soprano), Jennifer Coultas (piano)

Rachmaninov Variations on a theme by Corelli, Op 40
 Peter Bithell (piano)

1 October

Howells Psalm Prelude, Set 1 No 1

Laurence Durston-Smith (organ)

Martinů Sonata

John Summers (clarinet), Graeme Humphrey (piano)

Fauré Nocturne in D flat, Op 63
 Esther Gelling (piano)
Ireland Sonata in G minor
 Jonathan Williams (cello), Graham Johnson (piano)
 8 October
Prokofiev Sonata No 9 in C, Op 103
 Philip Martin (piano)
Ravel 'Don Quichotte à Dulcinée'
 Christopher Booth-Jones (bass), Pauline Fry (piano)
Schumann Sonata in A minor, Op 105
 Max Teppich (violin), Jennifer Coultas (piano)
 15 October
Schubert 'Der Hirt auf dem Felsen', D 965
 Susan Lees (soprano), Peter Spink (clarinet), Jennifer Coultas (piano)
Martin Quatre pièces brèves
 Michael Lewin (guitar)
Vaughan Williams, Head, Quilter, Stanford Four songs
 Lindsay Benson (baritone), Graeme Humphrey (piano)
Haydn String Quartet in C, Op 33/3
 Louis Rutland, Camilla Gunzl (violins), Adrian Levine (viola), Valerie Smith (cello)
 22 October
Pousseur Madrigal I
 Ian Mitchell (clarinet)
Duparc Three songs
 Eileen Gower (soprano), Graeme Humphrey (piano)
Schumann Fantasiestücke, Op 73
 Peter Spink (clarinet), Jennifer Coultas (piano)
Chopin Barcarolle in F sharp, Op 60
 Heather Gould (piano)
Schumann Adagio and Allegro in A flat, Op 70
 Antonia Cooke (horn), Tessa Nicholson (piano)
 5 November
Brahms Sonata in F minor, Op 120/1
 Keith Leftwich (clarinet), Ian Hobson (piano)
Fauré Automne; Poème d'un jour
 Carol Taylor (soprano), Anthea Crompton (piano)
Stravinsky Le sacre du printemps
 Anne Shasby, Richard McMahon (piano duet)
 12 November
Leclair Sonata in D
 Elizabeth Edwards (violin), Frances Wilson (piano)
Istvan Lang Monodia
 Roger Fallows (clarinet)
Villa-Lobos Sonata-Fantasia No 1 ('Désespérance')
 Max Teppich (violin), Jennifer Coultas (piano)
Britten Sonata in C, Op 65
 Jonathan Williams (cello), Graham Johnson (piano)
 19 November
Bach Toccata in D, S 912
 David Elwin (piano)
Schubert Heine songs from 'Schwanengesang', D 957
 William Mason (tenor), David Parry (piano)
Chopin Sonata No 3 in B minor, Op 58
 Peter Bithell (piano)
Poulenc Sonata
 Valerie Botwright (clarinet), Jennifer Tavener (piano)

26 November
Debussy Ariettes oubliées
 Alice Herbert (soprano), Kathleen Kennedy (piano)
Morris Pert (student) Sonata
 Morris Pert (piano)
Shostakovich Sonata Op 40
 Judith Mitchell (cello), Heather Gould (piano)

2 December
Brahms Trio in E flat, Op 40
 Jennifer Coultas (piano), Max Teppich (violin), Antonia Cooke (horn)
Stefan de Haan Six short pieces
 Paul Cosh, Stephen Hetherington, Laurence Fraser (trumpets), John Hendy, Andrew Jenkins, Ian Goffe (trombones)
Schönberg Verklärte Nacht
 Jozef Fröhlich, Thelma Paige (violins), Stephen Broadbent, Janet Schlapp (violins), Gillian Thoday, Helen Liebmann (cellos)

10 December
Dupré Variations on a Noël, Op 20
 Malcolm Rudland (organ)
Ferguson Four short pieces
 Keith Brooks (clarinet), Peter Dwyer (piano)
Hindemith Sonata
 Angela Tennick (oboe), David Elwin (piano)
Liszt Concert Study No 3 in D flat ('Un sospiro')
 Annette Green (piano)
Mozart Serenade in C minor, K 388
 John Shaw, Ann Greene (oboes), Robert Bramley, Colin McGuire (clarinets), Antonia Cooke, Christopher Tilbury (horns), Robin Thompson, Melbon Mackie (bassoons)

7 January
Bach Sonata in B minor, S 1030
 Raymond Ross (flute), Nellie Romano (piano)
Brahms Sonata in F, Op 99
 Gillian Thoday (cello), Peter Bithell (piano)
Rubbra Sonata in C, Op 100
 Anne Greene (oboe), Patricia Weinberg (piano)

14 January
Ravel Sonata in G
 Russell Gilbert (violin), David Parry (piano)
Graham Johnson (student) Sonata
 Jonathan Williams (cello), Graham Johnson (piano)
Chopin Nocturne in B flat, Op 9/1
 Anita Pyrzakowska (piano)

21 January
Vierne Symphony No 2 Op 20 (I)
 Carys Hughes (organ)
Poulenc Sonata
 Petrena Soul (flute), Frances Wilson (piano)
John Tavener Three Sections from Eliot's 'Four Quartets'
 Richard Bourne (bass), Jennifer Tavener (piano)
Joseph Horowitz Two Majorcan pieces
 John Summers (clarinet), Graeme Humphrey (piano)
Head, Carey, Stanford, Somervell, Keel Five Songs
 Wendy Gipps (soprano), Clara Taylor (piano)

Beethoven Quintet in E flat, Op 16

Peter Dwyer (piano), Angela Tennick (oboe), Keith Brooks (clarinet), Andrew Stowell (bassoon), James Ingram (horn)

28 January

Handel Sonata in D, Op 1/13

Abigail Rushworth (violin), Kathleen Kennedy (piano)

Berg Sonata in B minor

Philip Mead (piano)

Vivaldi Concerto in A minor

Melbon Mackie (bassoon), Julie Mackie (harpsichord)

Mozart Trio in E flat, K 498

Jennifer Coultas (piano), Peter Spink (viola), Adrian Levine (viola)

4 February

Bach Partita No 4 in D, S 828

Richard Markham (piano)

Schumann Four songs from 'Liederkreis', Op 39

Fanchea O'Boyle (soprano), Catherine Moon (piano)

Brahms Scherzo in E flat minor, Op 4

Kathleen Kennedy (piano)

Brahms Trio in A minor, Op 114

Graham Johnson (piano), Roger Fallows (clarinet), Jonathan Williams (cello)

18 February

Schumann Variations, Op 14; Toccata in C, Op 7

Philip Fowke (piano)

Monica Anthony (student) Three songs on poems by Prévert

Jennifer Riggs (soprano), Monica Anthony (harpsichord)

Milhaud Sonatina

John Shaw (oboe), Michael Burbidge (piano)

Ravel Jeux d'eau

Meredith Foster (piano)

Hurlstone Sonata in F

Stephen Maw (bassoon), Michael Burbidge (piano)

25 February

Ireland Fantasy Sonata

Edward Pillinger (clarinet), Peter Witchell (piano)

Prokofiev Sonata No 7 in B flat, Op 83

David Elwin (piano)

David Parry (student) Sonata

John Woolfe (oboe), David Parry (piano)

4 March

Giles Swayne (student) Four Lyrical Pieces

Jonathan Williams (cello), Giles Swayne (piano)

Chopin Allegro de Concert in A, Op 46

Richard McMahon (piano)

Fauré Five songs

Meryn Nance (soprano), Jennifer Muskett (piano)

Haydn Sonata No 47 in B minor

Joan Greenburgh (piano)

17 March

Schumann Humoreske in B flat, Op 20

Tessa Uys (piano)

Brahms Piano Trio in B, Op 8

Peter Bithell (piano), Jozef Fröhlich (violin), Gillian Thoday (cello)

25 March

Debussy Prelude 'Des pas sur la neige'; 'L'isle joyeuse'

Krystyna Blasiak (piano)

Purcell The Blessed Virgin's Expostulation

Barbara Heywood (soprano), Jennifer Muskett (piano)

Bliss Quintet

Robert Bramley (clarinet), Christopher Rowland, Susan Green (violins), Peter Cole (viola), Robert Glenton (cello)

Concerts were given by the RAM New Music Group on 29 October, 2 December, 11 February and 18 March, and by the Manson Room on 12 November and 19 January.

Evening recitals were given by Mary Cotton (oboe) on 11 November, and by Diploma Students of the Amsterdam Conservatorium on 11 March.

An 'Opera Workshop' was staged in the Theatre on 30 and 31 October. Director of Opera John Streets, Conductor Stuart Bedford, Producer Dennis Maunder, with Mary Nash and John Morrell at two pianos. Items included:

Mozart 'Idomeneo'

Sheilagh Bodden/Ingrid Murray, Margaret Adams, Charles Lewis, Naomi Gerech/Pamela Angell

Rossini 'Il Barbiere di Siviglia'

Christopher Booth-Jones, Gareth Roberts, Jennifer Dakin

Gounod 'Roméo et Juliette'

Bonaventura Bottone, Neil Darby/Richard Bourne, Eileen Gower/Fiona McClymont, Kay Wheldale

Flotow 'Martha'

Gareth Roberts, Ian Caddy, Meryn Nance, Linda Hibberd

Verdi 'Don Carlo'

Barbara Lowe, Tan Kah Thuan, Linda Hibberd/Susan Lees, John Skinner/Lindsay Benson

Verdi 'Macbeth'

Ian Caddy, Ian Short, Charles Lewis, Mary Teskey, Ingrid Murray, Christopher Hocking

Review Weeks

Review Week in the Michaelmas Term (1-5 December) included concerts by the First Orchestra (Maurice Handford), the Chamber Orchestra (Neville Marriner and the Principal), and the Second Orchestra (Maurice Miles), a performance of Bach's *The Art of Fugue* (Michael Austin), and two chamber concerts, the second of them arranged by the RAM New Music Group. There were lectures on 'A Singer's World' (Robert Tear), 'John Bull' (Thurston Dart), 'Pitch and the Performer' (Leonard Brain), 'The Conductor and his Public' (Charles Mackerras), and 'My life with Delius' (Eric Fenby); an informal demonstration by John Dankworth, a lecture-discussion 'in defence of human personality', in which the speakers were Virginia Ironside, Canon Rhymes and Dr Andrew Crowcroft, and the chairman George Rogers; and a showing of Ken Russell's BBC TV film *A Song of Summer* (based on Eric Fenby's book *Delius as I knew him*).

Review Week in the Lent Term (16-20 March) included concerts by the First Orchestra (Maurice Handford), the Chamber Orchestra (Neville Marriner) and the Second Orchestra (Maurice Miles); a concert by the Elizabethan Consort of Viols in honour of Ambrose Gauntlett's eightieth birthday, a concert of early music given by David Munrow, a recital of music for the early piano by Joan Davies, and two chamber concerts, the second of

them arranged by the RAM New Music Group. Janet Baker was interviewed by Arthur Jacobs, there was a poetry and prose reading by Peter Hearn, and there was a showing of a film of the play *Háry János*, with Kodály's music, introduced by Kenneth Wright. There were lectures on 'Some Problems of a Career in Music' (Gerald McDonald), 'Colour Staff' (Margaret Hubicki), 'Turkish Folk Music and Instruments' (Laurence Picken), and 'Explorers of the Moon' (Patrick Moore).

RAM Magazine

The RAM Magazine is published twice a year (in July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 3s 6d per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. Copy for the Midsummer Issue should arrive by 1 April, and for the Michaelmas Issue by 1 September and, wherever possible, should be typed (double-spaced, one side of the page only), please. All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London, NW1.

